

The Royal Academy of Music
MAGAZINE

No. 186 Midsummer 1964

The Royal Academy of Music MAGAZINE

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EDITED BY ROBIN GOLDING

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EDITORIAL

London music has had its uncomfortable moments during the last six months or so—both the R.P.O. and the Philharmonia have foundered, only to be rescued at the last minute, and Covent Garden's new *Rigoletto* seemed to be fated even before its first performance—and the Academy itself suffered a severe setback when Myers Foggin was taken ill on the very morning of the first of two performances of *Così fan tutte*, the production only being saved by the merciful willingness (and courage) of Graham Treacher, who took over the job of conducting the work—which he had never directed before—at about five hours' notice. Academy students have not been inactive during the last two terms: many of them took part in a notable performance of Holst's little-known *Choral Symphony* under Frederic Jackson on 19 February, and joined with the other three London music schools in what was by universal consent the most successful of the Henry Wood Birthday Concerts so far held, when Sir Malcolm Sargent conducted Berlioz's *Grande Messe des Morts* at the Royal Albert Hall on 6 March. And an experimental evening concert was given by the Chamber Orchestra under Harry Blech on 28 February, at which the students departed from tradition and wore dinner jackets and black dresses—in place of the uniform which Bernard Shaw described in 1889 as 'unnecessarily ugly arrangements of white dress and red sash'—and, it seemed, won general approbation for doing so. We here honoured by a visit from Pablo Casals, in London to conduct his oratorio *El Pessebre*, and our own musical ambassador, Sir Thomas Armstrong, has spent some weeks in South Africa and in Hong Kong, where he conducted a long-awaited performance of the *St. Matthew Passion*.

Comments about the last issue of the Magazine have, I am happy to say, been without exception encouraging, but some adjustments seemed to be desirable, and readers with accurate eyesight may observe that (among other things) we have reduced the type-size slightly in order to get more on to a page—a consideration necessitated by the fact that offers of contributions have actually reached the stage of exceeding the space available.

A word or two about some of our contributors in this issue. Clarence Raybould, who writes on Sibelius with a personal knowledge of the great man and a long-standing devotion to his music, was, of course, in charge of the R.A.M. First Orchestra from 1944 until 1961 and is now, at a sprightly seventy-eight, conductor of the National Youth Orchestra of Wales. David Wooldridge, after leaving the Academy, studied with Erich Kleiber in London and with Clemens Krauss and H. E. Apostel in Vienna. Since 1961 he has been permanent conductor and musical director of the National

Symphony Orchestra of the Lebanon in Beirut. Miron Grindea, a writer of wide literary, artistic and musical interests, is the editor of the international review, *Adim*, and has a pianist wife and daughter (the latter now a student at the Academy). David Scott, the first and most courageous of our student contributors, is in his first year, studies with Bruce Boyce and hopes to specialise in church music—and tells me (though probably not his professor) that he sings counter-tenor on Sunday evenings when his natural voice is worn out! Harold R. Clark studied at the Academy just after the war with York Bowen, has been Music Master at Lincoln Road County Secondary Boys' School in Peterborough since 1950, and, as readers will know, is an extremely active member of the Peterborough Philharmonic Society.

RECOLLECTIONS OF JEAN SIBELIUS

by Clarence Raybould

What an indictment of the fickle taste of so-called music-lovers that the name of one of the greatest creative artists in the whole history of music should now be so nearly forgotten! It gives me a cosy, warm feeling to reflect that the one of my two greatest musical friends was a pupil of the R.A.M. The other one, Sibelius, is the subject of these rather sketchy recollections.

Granville Bantock was that Academy pupil, and was destined to remain a life-long friend of the Finnish musician, after their meeting in the early days of this century, when Sibelius came over to Liverpool on Bantock's invitation to conduct his (Sibelius's) first Symphony. By one of those strange and inexplicable coincidences that life has for us all at some time or other, I left King Edward's School in Birmingham and went along, on an introduction from my headmaster, to see the Secretary of the Midland Institute with a view to being taken on as a junior clerk in that educational institution. I got the job, which brought me in the princely sum of five shillings a week. I did not know it at that time, but a man had just been appointed Principal of the School of Music associated with the Institute, who was destined to have a great influence on me, and through whom I was later on to become acquainted not only with the music of Sibelius at quite an early age, but also with the man himself. The newly-appointed Principal was Granville Bantock, at that time (the turn of the century) a young composer-conductor in his early thirties. Amongst other things this generous-minded and enthusiastic musician was conductor of the Liverpool Orchestra

(I cannot now remember whether it was as yet named the Philharmonic but I *do* recollect that the Society had the support and patronage of a man who had founded a club called the 'Rodewald Concert Club').

Bantock was ever on the look out for the notable music of other countries, and the name of Sibelius being then getting bandied about as a result of his first Symphony having just been produced at Helsinki, Bantock had managed to persuade his committee to bring over the young Finn to England to conduct some of his work at Liverpool. By this time—about the year 1903—the Secretary of the Midland Institute had found out that my talents did not lie in a clerking direction, and had given me the 'sack'. At the same time, however, he had contrived to wish me on to the School of Music side of the establishment, and I found myself before long acting as a sort of dog's body and youth-of-all-work to the Principal, Granville Bantock. It was inevitable, then, that as soon as Bantock had discovered my own budding talents, I should find myself being carted about to some of his concerts, and, sure enough, one Saturday I took an excursion-train to Liverpool, to be present on the occasion of Sibelius conducting the first performance in Britain of his first Symphony.

Now, in those early days of the century there were no miniature scores of Sibelius works, partly, of course, because most of the things for which he has now been known for so long did not yet exist, and also because there was really comparatively little demand for such luxuries. So the young listener of those times had no assistance from printed scores of new works: they didn't exist! It was many a long year before I heard that symphony again, and yet I still recall the surprising fact that when I did encounter it next time, I seemed to know it, or at any rate something about it. I suppose the music, new to me that day in Liverpool, must have made a very vivid impression on at least one listener. I can even now hear the big swinging 6 : 4 theme of the first *Allegro* and see in my mind's eye the great frame of the composer flailing his arms to that performance. There was another reason, however, for my newly-found interest in this Finnish composer. In my school-days I had always been a very keen student of Latin, and so it was not very surprising that the name of Sibelius should at once strike me as being a Latin one. What I did not learn till many years afterwards was that these family names ending in -ius were quite a commonplace in some of the northern parts of Germany, and of many parts of Sweden.

It is a provocative question to ask: 'what music did Finland have before Sibelius, and what did the rest of the world know about it?' Less than a hundred years ago many people did not know that such a country as Finland even existed. No wonder then that Finnish

achievements in the arts and sciences were largely unknown abroad until the turn of this present century. It is important to bear in mind that Sibelius was born into a country where life still moved at the calm and leisurely pace which characterised the idyllic world of the early nineteenth century. Towns in Finland were small and insignificant, and even the capital, to which Sibelius moved at the end of his school-days, was only a small town with all such a small town's advantages and disadvantages. No trams or motor cars, of course, to say nothing of such transport as aeroplanes. Only oil-lighting: central-heating and water-supply services unheard-of. Finland had not, however, been nearly so backward culturally or mute musically in the past centuries as might be supposed. Thus it was that although Sibelius was living during those most formative years of his development in a state of simplicity and in almost primitive surroundings, he could not help being very strongly influenced in the first place by a rich heritage of folklore, in which music of a prominent national rhythmic and melodic feature played a significant part.

It may be said that Finnish music derives from two basic sources: one, the ancient folk-heritage, ranging from the Kalevalan epic poetry to the later and more varied and colourful ballads and lyrics; the other the formal historical tradition, embracing firstly church music, and then later, the school, the salon and the concert platform. One of the most significant monuments of early Finnish music is to be found in a school-song collection entitled *Piae Cantiones*, dating from the 1500s.

Perhaps, though, a factor of even greater importance in the moulding of Sibelius's personality is that many of the great names in music of the nineteenth century—such as Wagner, Liszt, Smetana, Tchaikovsky, Bruckner, Brahms, Wolf, Verdi, Dvořák and Grieg—stood so close to him. These were for Sibelius not simply historical names, but figures of flesh and blood, living round him in the world, and inevitably having an influence on him and his development.

During the course of his long life Sibelius reached a position which people from all walks of life looked upon as the most representative in Finland. For a musician to hold such a position in a community is unique. When before, with a few exceptions, has the history of music known a musician whose destiny has shaped a life-story of such an unusual kind? Sibelius never placed his artistic reputation on the side of politics. He was well aware, both as youth and man, of the state of affairs in Finland, and could never shut his eyes to the necessity for active or passive acknowledgment. Nevertheless, he always kept himself aloof from political activity. His life was completely devoted to his art and he never stepped across the boundary prescribed by his own deep-rooted conception of the creative artist's one and only real mission in life.

How, then, can we explain the fact that Sibelius, while still a young man, was acclaimed by a large number of his countrymen as their elected standard-bearer, and that in the autumn of his life, so recently ended, he was loved and revered as an uncrowned king, by young and old, in all walks of life? The explanation for the fantastic position he won and retained for himself is almost certainly bound up with the fact that he drew so much inspiration from the *Kalevala*, and the Finns, in their great love and reverence for their national epic, projected their feelings on to the figure of Sibelius himself. In his fellow-countrymen's eyes, Sibelius identified himself with the heroes of the *Kalevala*. Another fact that undoubtedly contributed to his position in their esteem was that he, as a composer, had translated this great epic into a universal language which can be readily understood by people all over the world, and by so doing, he has made Finland, comparatively small and remote though it is even now, an active participator in the cultural relations between the peoples of the world.

Bearing this in mind, I commend you to listen to at any rate part of an early work of this great composer, which showed, as early as 1891, what a wonderful power he had of transmuting into music some of the legends of his native land. I refer to *En Saga*, still most annoyingly mispronounced by orchestral players everywhere as if the Swedish indefinite article should be given *à la française* 'ong saga'! (*En* is, of course, simply the Swedish form of the German indefinite article *ein*.)

It was in the memorable year 1882 that Martin Wegelius founded the Helsinki Institute of Music. Demonstrating extraordinary determination, organisational skill and pedagogic talent, this man laid the foundation for musical education in Finland. Lacking teachers, he went about hiring them; lacking text-books, he wrote them himself! Before long his school developed into a conservatoire equipped to give instruction in all branches of music. In 1939 it was re-named 'The Sibelius Academy'. It was in that same year of 1882 which saw the beginning of this school by Wegelius, that another institution destined to play an important role in Finland's musical life was born. A young conductor, Robert Kajanus, who was later to become the great friend and interpreter of Sibelius, organised a symphony orchestra, which is today the oldest orchestra performing on a permanent professional basis in northern Europe. Since 1914 it has been known as the Helsinki City Orchestra. Kajanus was in charge of the orchestra uninterruptedly for fifty years. He died in 1933, and I am happy to recollect that I met him on the occasion of his visit to London in (I think) 1930, when he came over to conduct the first recordings of Sibelius for the Columbia Gramophone Company.

Less than five years after the foundation of the Helsinki Academy, a doctor's son from Hämeenlinna, an old town in the interior of southern Finland, signed the students' register. His name was Jean Julius Christian Sibelius. Obedient to his parents' wishes, he had enrolled in the faculty of Law at the University, but it was his ambition to become a virtuoso violinist that impelled him to carry on the study of music at the same time. His law books were soon thrust aside, so as to enable him to devote all his energies to his fiddle. His natural bent for composition, however, gradually asserted itself, although he did make enough progress on the instrument to get himself chosen to play the first movement of the Mendelssohn Concerto at a students' public recital. After some time studying composition with Wegelius, he went abroad to Berlin and Vienna for two years to supplement his studies, and then returned in 1891 to start his career as an independent artist. In the next year he made his début with a concert devoted to his own works. The climax of the evening was the première of a colossal work, the *Kullervo* Symphony, based on legends from the *Kalevala*. A presentation was made to the young composer at the end of the concert: a laurel wreath was bestowed on him by his friend Kajanus the conductor, and on the ribbons attached to the wreath were inscribed the words (taken from the *Kalevala*): 'this way now the course will lead: here the path lies newly opened'. After the concert Kajanus confessed that he had been so overwhelmed by the genius of his young friend, that he had decided that he himself would now cease composing music. Finnish music had now come into its own: Sibelius had found himself! Following this epoch-making appearance of the Finnish genius, his fellow-countrymen quickly came to look on him as the representative of a national romanticism, finding almost spontaneously a mystic unity between his music and Finnish nature.

Sibelius had by now formed the project of writing an opera based on the adventures of the Kalevalan hero Lemminkäinen. Although this idea was never realised, he did leave over from the sketches he had made for the project four 'Orchestral Legends', two of which, *The Swan of Tuonela* and *Lemminkäinen's Homecoming*, became very popular. The other two movements of this suite were lost for many years, and were only found after the death of Kajanus amongst his papers. Sibelius was to return time and again to the *Kalevala* and associated mythological collections for inspiration, and symphonic poems like *Pohjola's Daughter* and *Tapiola*, and vocal pieces such as *The Birth of Fire*, *Luonnotar* and *The Hymn on Vaino* owed their underlying poetic affinity to the legends of his forefathers.

In referring to the many compositions of Sibelius founded on Finnish mythology it may be interesting and pertinent to touch

on an aspect of his music that has given rise to misconceptions stubbornly clung to, especially outside Finland. Many critics and programme-annotators have often put disproportionate, and even erroneous emphasis on the national traits in the Finnish composer's idiom. It is to be admitted, certainly, that in the thematic content of Sibelius's output are to be found features in common with old Finnish folk-music, though in none of his works is there a single borrowed theme. I myself can remember having seen repeatedly in programmes containing *Finlandia* the statement that the composer had borrowed from a folk-song the hymn-like tune of the calmer middle section of the piece. This was definitely *not* so: the tune is Sibelius's own.

The American critic Olin Downes has said that Sibelius seemed to possess an almost occult gift for conjuring up out of the immemorial past the mysterious depths of ancestral memory, tonal images recognisable as racial evolutions of the Finnish spirit. He said that Sibelius is a striking instance of the composer of individual genius speaking, in their own tongue, for his forefathers. It is not generally realised that the wonderful tone-poem *Tapiola* referred to above, appeared two years after the seventh Symphony, in 1926. Of it Cecil Gray wrote: 'Even if the composer had written nothing else, this one work would be sufficient to entitle him to a place among the greatest masters of all time'.

To follow that categorical statement by the Finn's English biographer I would like to give a glimpse of the man at home through the eyes of a visitor who was taken to see him many years ago. 'Sibelius lives' the letter goes, 'a score or so miles from Helsinki in the Villa Ainola, named after his wife Aino, in a little village-community called Järvenpää, which means "Lake's end"'. I was taken there by the composer's son-in-law Jussi Snellman, an actor at the National Theatre in Helsinki. There stood Ainola, a white-painted villa with steep gables and tiled roof, unlike any other building in the neighbourhood. The door opens into a vestibule leading to the interior chambers. Here comes the maid to set the coffee-table out in the porch, for it is a warm, peaceful sunny morning, and coffee will be served out of doors. We get a whiff of the atmosphere of the house, a mixture of fragrant flowers and expensive cigar! Now a rustle can be heard coming from upstairs. Madame Sibelius herself descends the stairs and appears at the entrance to the vestibule, cheerful and smiling. But what detains the maestro? Oh, he's up and around already, but he's busy washing and dressing, and these things take time, at least an hour!

'At last the stairs proclaim the arrival of a big man, and there before us stands Sibelius. The weather being hot, he is dressed in white, carefully, immaculately, down to his expensive shoes, for the

great man is very painstaking about his appearance. It is a powerful specimen of manhood we see: the very picture of robust health. The colour of his face is wholesome, the skin looks sensitive; the mouth, rather small than large, indicates independence of character. The eyes are blue and mysterious like the sea, and the handsome head, which used to be crowned by an artistic tangle of brown hair, has been shaved smooth! There is about him something of the Roman emperor, something of a present-day English gentleman, but most of all the impression he gives is of a forceful, original, highly-individual personality. Now we see Sibelius as a true man of the world, a conversationalist *par excellence*, and an incomparable host. To his guests he is hospitality personified; his courtesy knows no bounds. The grace of the aristocratic lady of the house sets at ease the stiffest or shyest of visitors. The talk proceeds by turns in German, French, English, depending on the visitors, and there are no limits to the choice of topics. . . .'

And so, many years after this unknown visitor wrote of him, I found him myself, and spent, on several different occasions, a number of happy hours in his kindly and mellow presence. It is very sad to think that I shall never again have that joy of sitting there with him at Ainola, over coffee and cognac through the long afternoons!

'THE DUCHESS OF MALFI': A NEW OPERA

by David Wooldridge

Writing a full-length opera is, one discovers, no small undertaking. The concert hall and the symphony orchestra, for which even the fifty-minute symphony of Schubert or Bruckner or Elgar must nowadays seem almost unnecessarily long, have become so much the standard medium of expression for the composer that he has become accustomed to concentrating his ideas into a concise framework of perhaps ten or twenty minutes' duration; and the prospect of filling out the canvas of an integral evening's entertainment, where each section of his normal tryptych must assume the length of a major symphonic work of romantic proportions, is formidable in the extreme.

Much of his problem, in the operatic context, is due to the evolution which operatic forms have undergone during the last eighty years or so. The gradual disappearance of the set aria has of course been a great loss in purely musical terms, not least to the singer; but it led to a tremendous gain in terms of dramatic continuity,

and indeed saved the opera as a serious medium—and not just one of entertainment by formula—from ultimately being laughed off the stage. What makes many a classical opera ridiculous in the eyes of the present-day audience is not the unreality and the frequent improbability of the situations which they present—all art is nothing if not unreal, and the quest for reality has been its death in part. It is rather that the insistence on conventional formulae destroyed a sense of continuity, and with it that sense of identification on the part of the audience which is imperative if an opera is going to succeed as drama.

Dramatic continuity is then the composer's first aim, and it is, I suppose, the frequent experience of the young composer new to the theatre that he imagines that every second of his score will have to be jam-packed with interest in the same way as a work for the concert platform; and as the dust of the theatre permeates his nostrils, this need seems all the greater, the medium becomes for him all the more exposed—which it is—and he goes through periods of near-paralysis when he feels almost too scared to commit a single note more to paper, for fear of having misjudged his effect. This was, I know, my own experience when I wrote my first theatre work—an innocuous enough ballet for the Bavarian State Opera in Munich, on whose staff I was working in 1955. Yet the truth of the matter is very nearly the reverse. In order to give proper perspective to the dramatic points of the libretto—which, by the law of diminishing returns, can never be very great in number—a great deal of the music must in fact be unobtrusive, and is often quite simply trivial. There are instances when it is even downright bad, and would never survive for two minutes in the context of the concert hall; yet it serves its purpose, and does so usually remarkably well, because it fulfils a necessary function as 'background music', in the same way as the score of a good film. The stage exercises an astonishing pull over its audience, and will in fact 'carry' passages of bad or inadequate music, in much the same way as will the screen; this is not to defend poor workmanship, which is indefensible, but it does suggest why it should be that writing of great musical integrity is often less successful in operatic terms than writing which may be frankly banal. There will always be the moments of high drama, when the composer's resources and resourcefulness will be tested to the full and given full reign; for the rest, he must often remain rather anonymous.

To sustain the fabric of a three- or four-hour score, however, calls for something more than anonymity, and it is one of the many paradoxes of lyric theatre that, while almost all the conscious attention of the audience of a successful opera will be directed towards the stage, and very little of it consciously towards the

musical score *per se*, the composer nevertheless wields enormous power over the audience's subconscious, so that his musical argument may germinate and grow, and suddenly flower in dramatic fusion with the stage in a way which the audience will immediately recognise because it has all the time been unconsciously assimilating it. This ability to insinuate musical ideas requires very much more fluidity of material and construction than would be admissible in the concert-hall, and it is one of the hallmarks of the operatic genius of Strauss and Puccini and Alban Berg, and, today, of Benjamin Britten.

When I was originally invited by the Bavarian State Opera to write an opera for them, I had already given considerable thought to the idea of setting Webster's *The Duchess of Malfi*, which had appealed to me for several reasons. It contained the essential ingredient of all good theatre in the compassion with which Webster had treated his subject. It dealt with the perennial problem but also topical and vexed question of feminine emancipation. If the story was no less ghoulish than Wilde's *Salome* or Büchner's *Wozzeck*, the more rarified world in which the duchess herself moves makes her descent into an abyss which is outside Christian redemption the more pathetic. And the dramatic points and many moments of great lyricism cried out for musical expression, while the period—southern Italy in the early *cinquecento* and still under Moorish influence—lent itself to a certain harshness of treatment, musically speaking, avoiding the need for period stylisation and allowing a completely modern musical idiom. If I had not tried to come to grips with the problems of setting this play earlier, it was because I did not as yet feel properly equipped, and waited until after the experience of a second and a third ballet—for the 1958 Edinburgh Festival—before considering the problem in real earnest.

Here I enjoyed the distinguished and enthusiastic help of the late Christopher Hassall, who set about ordering Webster's original text to suit the peculiar needs of the operatic medium—discarding the final act altogether, and reshaping the body of the play into three clearly-defined parts, pruning the brilliant but endless, and operatically unwieldy, plays on words in which Webster continually indulges, and above all preparing the libretto for its eventual translation into German and production on the German stage. But this last proved—for me—a stumbling-block which was never surmounted. For although four years' association with the Vienna and Bavarian State Operas had left me with few qualms about working in a German text, and I could certainly claim a very much closer working knowledge of the Austrian and German theatre than I could of those of this country, the *Duchess* remained resolutely Anglo-Italian.⁸ Nor were the towering figures of the now, for me,

very familiar Strauss and Berg on the one hand, and Stockhausen and Hans Werner Henze on the other, of the greatest encouragement to a conservative pupil of the conservative H. E. Apostel; and my awareness of what was currently in vogue and in demand from the composer by the German public was a final deterrent. The whole project seemed beyond me, and was duly shelved for the time being.

Its resurrection was due, as so often, to the accident of chance. Working in the Middle East with the Lebanese National Orchestra over a period of three years brought me into direct contact with the *arabesque* and *mauresque* musical traditions, which are a great deal richer and more eloquent than their European bowdlerisations would suggest, while the Mediterranean environment as a whole inevitably fired the creative processes and renewed my interest in the Italianate qualities of Webster's play. The enthusiasm of Gian-Carlo Menotti for its subject, and the complete aptness of its presentation for Spoleto at the 'Festival de due mondi', promised an almost ideal setting and audience. The loss of so endearing and gifted a collaborator as Christopher Hassall was compensated by the finding of the equally endearing James Kenaway, who has brought the experience of recent collaboration with Zeffirelli to his task. And above all, in a curious way which I do not understand, the rethinking of the opera in an Anglo-Italian context—or, to be more precise, an Italian-American context—has allowed me to break through what for me has always been a particular sound-barrier, and 'go serial'.

The shadow of *Wozzeck* looms large, and I do not see that any serious opera-composer, or would-be opera-composer, can or should be ignorant of the implications which this masterwork has had upon the medium of present-day opera. *Wozzeck* is not of course a twelve-tone work, as it is sometimes supposed to be, nor is it very much of a serial work, though very many of the ingredients of serial writing and dodecaphony are to be found in its score. If many sections of this work are completely tonal, this was neither consciously imposed, nor does it show an unfamiliarity or any kind of a disdain for twelve-tone writing, with whose principles Berg was by this time of course completely familiar. With uncanny instinct, Berg simply uses what it is expedient for him to use, and this ultimately is the only principle which applies in a medium which has no *a priori* principles. What is more remarkable, and made *Wozzeck* unique at the time of its first performance in Berlin, is the freedom of the orchestral texture—the rhythmic fragmentation, the constantly changing metre and tempi and the absence of motor-rhythms, the frequently sparse yet extremely florid and virtuoso orchestral writing—all principles which are inherent in twelve-tone writing, but which give an astonishing fluidity to Berg's score, so that, while the marriage

between text and music could not be more complete, the orchestra is never simply hanging on the singer's words, nor is it serving as a prop to them. This imposes great problems on the producer and the singers, as well of course as on the conductor and the orchestral players, but, the technical problems surmounted, the stage enjoys immense freedom and sense of dramatic continuity. No less remarkable is the form in which the opera is cast, for it is from this that all these things spring.

Twelve-tone writing has, I hope, vindicated itself in the last forty or so years, although an awful lot of nonsense continues to be written about it, for and against, by people who should know better. Given the composer's choice of creative material and musical resourcefulness—conditions which must apply for any kind of composer—the great advantage of serial-writing is that you can do anything with it; and, in the medium of opera, this is one thing which you must be able to do. I have come more and more to the conclusion during the last few years that serial-writing is the *only* solution to the problems of writing for the modern theatre, for it is the one idiom which can be placed completely at the service of the stage. I hold myself open to immediate criticism from all sides in that I have made use of serial-writing and more conventional tonal-writing side by side in *The Duchess of Malfi*—a course which the purist and my own purist conscience have yet to be satisfied is either honest or even possible. There are many strongly tonal episodes with the Duchess herself, the use of which I have found necessary to underline one facet of her temperament—a certain rather humdrum placidity which is the only thing which can account for her infatuation with the equally placid character of Antonio. This could have been managed otherwise, but it is, once again, a matter of what is expedient. The unfolding of Ferdinand's pitiless intrigue, on the other hand, cries out for serial treatment, and it is indeed so subtle, and permeates the whole progress of the opera to such an extent, that I do not see how it could have been handled otherwise. If anyone wants to interpret this as the tonal forces of good in conflict with the serial forces of evil, let him do so; it will, like so many other interpretations, have nothing to do with the composer's intentions.



*Casals rehearsing his oratorio in London
Photo by kind permission of Sport and General Press Agency Ltd*

PABLO CASALS AT THE ACADEMY

by Miron Grindea

Towards the end of September of last year Pablo (Pau) Carlos Salvador Defillo de Casals, noble and fiery musician and Catalan patriot, visited England for the first time in eighteen years in order to conduct a performance of his oratorio *El Pessebre* at the Royal Albert Hall; and at an informal but unforgettable ceremony that took place in the Duke's Hall in the afternoon of Wednesday 25 September the eighty-seven-year-old cellist was awarded by Sir Thomas Armstrong the highest distinction the Academy can bestow on a foreign artist, the Hon. R.A.M.

All the professors and students had been waiting with a legitimate feeling of suspense for the little great man to arrive; and when Casals was shown the way on to the platform by the Principal something really extraordinary happened. One expected the master, whom Kreisler once described as 'the king of the bow', to pick up his cello and play at least a movement from a Bach suite. But as he himself later confessed that the instrument would not afford him the truest way of expressing his feelings he preferred to retell the amazing story how, when as a boy he was looking for some light music in a dusty music shop in Barcelona, he had come across the then unfamiliar name of Bach. 'I took the suites home and read and re-read them. I studied and worked at them for twelve uninterrupted years. I was nearly twenty-five before I had the courage to play one of them in public.'

The uninformed youngsters who are now studying at the Academy would no doubt have been fascinated to learn the reasons for Casals's self-imposed exile both in Prades and in Puerto Rico. Like his life-long friend Georges Enesco, who died in voluntary exile in Paris nine years ago, Casals has never compromised. After working for the International Red Cross during the second world war he reappeared in this country on 27 June 1945 at the Royal Albert Hall, when he gave a memorable performance of the Elgar Concerto. Two years later he vowed, as a moral protest against the conditions still prevailing in his native Spain, never again to play in public. (Let us remember that the Prades Festival, over which his interpretative genius has presided since 1950, is a quasi-religious gathering, and that all the concerts take place in a church.)

On the spur of the moment, overwhelmed as much by the Principal's words of greeting as by the applause of professors and students, the maestro improvised a speech which will no doubt go down in the annals of modern music as a unique confession of faith. This is what he said: 'I am very moved to be in London again. I am very

happy to be in London again. So much went on in your country since my last visit over here—eighteen years ago. During all this long time many of my English friends have died. While I was not really sure whether I will ever be able to see this country again, England continued to represent for me, not only as far as music is concerned, but in many other ways, the centre of the world.'

Casals's voice was trembling, his breathing following the heavy rhythmical intermittence which listeners throughout the world have always been accustomed to associate with certain passages of his impassioned playing. In carefully chosen, slowly, almost heavily stressed words, he went on: 'Excuses are not easily forthcoming when trying to explain why I did not come back all these years, but my conscience bears witness that I wanted to come back. And here I am, happy to be back. What I have to say to you is this: music has lost its past. The new music is not what music should and must be. I should like to think that my own experience of a lifetime might be of some use to those of you who are going to choose composition as a career. I beg you to think seriously and consciously about it. Music is not a light thing—no, music is a divine casket in which we store our most precious thoughts and ambitions—therefore you must never forget that in order to express your inner thoughts and feelings you must be sincere and simple; never allow yourselves to do things which music simply cannot admit. I shall not be in this world very much longer, therefore I am in a hurry to point out as much as I can to my youngest colleagues: be sincere with yourselves, otherwise you will destroy life, and life is much too important to be lost. Never play tricks with your life. This is all I had to say. Excuse me . . .' and the maestro could not utter another word.

Once again the audience stood to acclaim the magician, and the tense emotional key of that great moment was tactfully and wittily changed by the Principal, who offered to Casals the gift of two English pipes—his favourite toy. It was as he puffed contentedly at one of them at an informal gathering in Sir Thomas's room afterwards, that, aided by his young wife, he wrote the following message in the Academy Visitors' Book: 'Unforgettable visit to the Royal Academy of Music, with my profound appreciation—Pablo Casals.'

AUTHENTICITY IN MUSICAL PERFORMANCE

by David Scott

During this century the problem of 'faithful' and 'authentic' performance has received an increasing amount of attention. To perform an early Haydn symphony with a continuo harpsichord rather than without one is considered to be more faithful to the composer, no matter what sounds are produced. A recent production of Verdi's *Rigoletto* was described as keeping to the score 'exactly as Verdi composed it'. The opera was shorn of variations and decorations that it had accumulated during its career, and certain parts, usually cut, were restored. Original-type performances seem to be above all desirable today. Sometimes it would seem hardly inappropriate if audiences were requested to wear period costume, following the custom prevalent in some music-hall revivals.

Considering the amount we have discovered about music-making in the past it might seem strange that our concerts are sometimes criticised solely on grounds of historical inaccuracy. Is this fair? Let us consider to what involved lengths promoters would have to go to put on a performance of eighteenth-century music that was truly authentic. String players would have to be persuaded to relinquish their instruments for archaic ones with lower bridges, gut strings and no bass bar; and they would have to bow these rare instruments with shorter bows that had slacker and narrower hair. Woodwind players, understandably grateful to Boehm and his successors, would need to forsake his reliable instruments in favour of models requiring skill to keep in tune and optimism to play at all. Natural horns would be an embarrassment to our modern players trained on the valved horn. Assuming that these difficulties could be surmounted, there remains the other half of a musical performance—the audience. Opera-goers used to talk until the overture was well under way—if they arrived on time. Much music was incidental to their social life, and our (at times) reverent attitude to the music they heard is quite a reversal of affairs. Satie showed that the public no longer regarded music as background noise when he performed his compositions designed for the intervals in his *Socrate*. Music that was intended as a foundation for the noise of drinking and talking was listened to with a concentration that Satie had tried to dispel with his 'furniture music'. The whole point had been lost, and Satie was understandably angry.

Our attitude to music has changed along with playing techniques and instrumental development. Concert-going has replaced music meetings of the type organised by Thomas Britton in the seventeenth century, and the entertainments devised for German princes by their household musicians in the next century. Only on rare occa-

sions can absolute authenticity of performance be achieved—but is this dogged faithfulness really desirable? If a thirteenth-century *chanson* can be transcribed in more than one way owing to conflicting scholarly theories about notation, should the absence of a 'right' way preclude performance altogether? Surely the duty of a musician is simply to present to his audiences music performed to its best advantage. This raises many problems, but none as insoluble as those mentioned above.

An obvious difficulty arises in the staging of an average Handel opera. In the days of its composition there were singers whose artificially created high voices entertained the opera-going public. Handel wrote parts for *castrati* sopranos and altos, and we no longer have his supply of voices to undertake these parts. We can, however, choose another voice to sing the part instead: a contralto could sing it—no matter if the voice conflicts with the character represented, the high voice is a strange enough attribute for an operatic male in any case—but a female voice would not fulfil Handel's purpose; he wanted the part sung by a voice with a male timbre. A baritone could transpose the music down an octave, but the tonal architecture would be destroyed. Lastly, we have a revival in the cultivation of the male counter-tenor voice, which can sing the notes at the written pitch, and seems to be the only justifiable alternative.

Some music, although not urgently in need of modification in its playing, can benefit enormously from it. Eighteenth-century string music acquires a further grace in silken phrasing when a larger number of strings is used than, say, Mozart had at his disposal. Dynamics and attack can be improved and made more accurate; provided the head rules the heart the result is rarely 'in bad taste'.

Not many keyboard players have access to a harpsichord, a virginal, a clavichord or a fortepiano in addition to their more usual iron-framed piano. Are the few people lucky enough to have this facility to be the only ones to enjoy the literature of early keyboard music? The pianist who plays Bach on his instrument with the music in mind will always give a faithful interpretation, just as the player who uses an 'improved version for pianoforte' will often choke Bach with nineteenth-century romanticism. The result, however popular and pleasing, cannot be ascribed to Bach, but rather to the editor, and although there is a place for such concoctions opinion varies as to what that place should be.

The moral would seem to be that only one thing must hold sway over performance: the music. If this is allowed to come across unmutated, then the performer has served composer and audience with equal diligence, to the detriment of neither and most probably to the delight of both.

SALZBURG, 1963

by Harold R. Clark

'Salzburg, like other places', explains one of the innumerable tourist brochures, 'is at its best when things are not quite so hectic', and, as we visited the city in the wake of the high season, the wealth of music-making which continues until late autumn frequently provided us with elements of both surprise and pleasure.

We arrived in time to hear a concert of church music at the Mozarteum which formed part of the official Festival programme. Amongst shorter works by Antonio Caldara, Leopold Mozart and Michael Haydn, the cheerful, full-blown, baroque elegance of Eberlin's *Magnificat* was chiefly memorable for the superb singing of Maria Harvey in the solo sections.

The Chamber Concerts at the Schloss Mirabell have an inherently civilised and intimate atmosphere which is undoubtedly strengthened by the gilded marble and flickering candelabra of the Marmorsaal. Here, we heard a spacious yet virile performance of Beethoven's 'Archduke' Trio given by the Vienna Trio. In a similar evening's programme, by the Salzburg Mozarteum-Trio, the inclusion of a work by Dvořák produced an intrusive streak of alien colour in a series so firmly based on the Viennese classics, and indeed may have provoked some mild eyebrow-raising, but the playing of this ensemble in the 'Dumky' Trio, was marked by such maturity and integrity that no-one could cavil from the standpoint of anachronism.

At one of the afternoon recitals in Mozart's residence, Kurt Neumüller played the Fantasia in D minor, K.397 on a modern copy of Mozart's own piano. The ear rapidly becomes accustomed to the lack of resonance in this type of instrument, and the greater clarity is ample compensation for any loss of tonal depth. Such lightweight character was less satisfactory however, in two violin sonatas, where Herr Franke, the violinist, stationed himself well in front of his partner and produced a firm, rich tone through which the piano was rarely audible, although the lid was fully raised.

Many scenes and incidents from our visit will remain with us as long as memory lasts: the sight of the Salzburg markets, with their stall-holders, oblivious of marauding wasps, shovelling prodigious quantities of mustard over an infinite variety of sausages (the Austrian appetite is incredibly robust); the shimmering reflections of the Altstadt lights along the Salzach; the bright-eyed little jackdaws gliding and wheeling in the clear air at the summit of the Untersberg—and perhaps, above all, the American tourist, who, having noticed the birds, turned excitedly to one of his companions with the words, 'Say, Hank, are these some kinda vulture?'

OPERA

Mozart's 'Così fan tutte'

The Opera Class staged on 10 and 11 February what must have been one of the most successful performances for many years. Pauline Stuart deserves the highest praise for her distinguished production, which was largely responsible for making this occasion a memorable milestone in the history of Academy opera. She used the small stage to the greatest possible advantage, and by clever use of curtains maintained perfect continuity throughout. The designer, Ralph Adron, by his ingenious employment of lights and colour, produced most exciting effects, particularly in Act II, the garden by the sea. Miss Stuart's grouping of her singers deserves special mention; one felt that they knew exactly what they were doing in the many ensembles, and that in the solo arias they were given freedom (if they chose to take advantage of it) to demonstrate their individual artistry dramatically as well as vocally.

The sudden indisposition of Myers Foggin at the last moment created many problems for performers and administrators alike, and we were fortunate that Graham Treacher was able to take over as conductor at extremely short notice; he did a fine job and everyone was most grateful to him for stepping into the breach. The members of the two casts this year had therefore the added headache of working with a conductor with whom they were by no means familiar; this sort of thing occasionally happens in the profession, and provided excellent experience for all concerned. Orchestra, singers and conductor worked together magnificently, and although Mr. Foggin was sadly missed, each performance sparkled from beginning to end.

Both casts abounded with splendid voices (in particular, Alan Charles's exceptional baritone has a most beautiful quality and richness). Fiordiligi and Dorabella were sung by Josephine McKimmie and Antoinette Norman on the first night and by Wendy Eathorne and Margaret Crossey on the second, and Despina by Olwen Hughes and Sheila Armstrong, each of whom was highly successful, in a completely different way, in this difficult part. William McKinney and Peter Bamber sang the part of Ferrando, and Paul Johnston and Alan Charles that of Guglielmo. Richard Angas was fortunate in that he was the only Don Alfonso, and consequently had two performances in which to show us his considerable talent. The chorus worked efficiently and often amusingly (inspired by David Fisher, who is a born humorist) and John Streets and Mary Nash had obviously put an immense amount of trouble into coaching the cast, particularly in their fluent and idiomatic treatment of da Ponte's brilliant Italian libretto.

It does seem unfortunate that a production of such a high calibre as this should play for only two nights. Could it not run for at least a week—and could not the Academy somehow within the foreseeable future have a new theatre worthy in size, elegance and practicality of this latest achievement?

Norman Tattersall

	10 February	11 February
<i>Fiordiligi</i>	Josephine McKimmie	Wendy Eathorne
<i>Dorabella</i>	Antoinette Norman	Margaret Crossey
<i>Despina</i>	Olwen Hughes	Sheila Armstrong
<i>Ferrando</i>	William McKinney	Peter Bamber
<i>Guglielmo</i>	Paul Johnston	Alan Charles
<i>Don Alfonso</i>	Richard Angas	Richard Angas
<i>Chorus</i>	Alison Chamberlain, Carol Hall, Margaret Heapey, Janice Jones, Pauline de Ste. Croix, Sylvia Swan, David Fisher, Robert King, Raymond Jones, Alan Judd, Peter Lodwick	
<i>Director of Opera</i>	Myers Foggin	
<i>Conductor</i>	Graham Treacher	
<i>Producer</i>	Pauline Stuart	
<i>Designer</i>	Ralph Adron	
<i>Repetiteurs</i>	John Streets, Mary Nash	
<i>Stage Management</i>	Norma Millar, Patricia Smylie	
<i>Wardrobe</i>	Carol Hall	
<i>Properties</i>	Margaret Peckham	

NEW MUSIC CLUB CONCERT

We were treated to a most varied chamber concert by the R.A.M. New Music Club on 20 March in the Duke's Hall. The programme began with a careful account of Alan Rawsthorne's *Concerto for Ten Instruments*. This work, which was written in 1961, proved to be most interesting, with the composer perhaps at his most individual. The work has a moving and characteristic final movement marked *Lento sostenuto*; it was ably conducted by David Cullen.

Next we heard the first of two student compositions—an *Elegy for a Murdered Statesman* by Colin Block, which was written this year and is scored for string quartet. The work shows much promise although the thematic material was sparsely developed; it however proved to be a moving tribute to a great statesman.

The next work, which was of the greatest interest in a concert of new music—Stockhausen's *Klavierstück XI* of 1957, was given a most sensitive rendering by Norbert Grossmann who managed to make this most unrewarding music expressive. The second student composition, David Cullen's *Trio* for flute, oboe and clarinet proved to be of a most attractive nature and revealed a sensitive understanding for the capabilities of the wind instruments used, and a fine judgement for balance and duration, two qualities which a great deal of modern music lacks. Mention must be made at this point of the impeccable playing of the three performers—Robin Miller, Richard Chester and Peter Jarvis; indeed throughout the concert the wind playing was of a very high standard.

To round off a well balanced programme we were treated to an old favourite of the New Music Club, Ibert's *Divertissement* which never fails in its efforts to divert the audience and to send them away in a most excellent humour. It brought to an end both the chamber concert and a most stimulating Review Week.

Richard Stoker

R.A.M. CONCERTS

(Michaelmas and Lent Terms)

First Orchestra

2 December

Dvořák Overture 'Carnival', Op. 92

Brahms Concerto in A minor for violin and cello, Op. 102

Berlioz Symphonie Fantastique, Op. 14

Conductor: Maurice Handford

Soloists: John Graham (violin) David Strange (cello)

Leader: John Graham

27 January

Mozart Overture 'Die Zauberflöte', K.620

Grieg Piano Concerto in A minor, Op. 16

Kodály Suite from 'Háry János'

Conductor: Maurice Handford

Soloist: Hilary Coates (piano)

Leader: John Graham

16 March

Glinka Overture 'Russlan and Ludmila'

Beethoven Triple Concerto in C, Op. 56

Bruckner Symphony No. 4 in E flat ('Romantic')

Conductor: Maurice Handford

Soloists: Gillian Smith (piano) Jennifer Garwell (violin) Ross Pople (cello)

Leader: John Stein

Chamber Orchestra

6 December

Haydn Symphony No. 104 in D ('London')

Mozart Motet 'Exsultate, jubilate', K.165

John Tavener (student) Piano Concerto

Arriaga Symphony in D

Conductor: Harry Blech

Soloists: Sheila Armstrong (soprano) John Tavener (piano)

Leader: Judy Gairdner

28 February

Handel Concerto Grosso in F, Op. 3 No. 4

Mozart Oboe Concerto in C, K.314

Haydn Symphony No. 93 in D

Wagner Siegfried Idyll

Dvořák Czech Suite, Op. 39 (excerpts)

Conductor: Harry Blech

Soloist: Michael Watts (oboe)

Leader: Judy Gairdner

Choral Concert

19 February

Bruckner Mass in E minor

Holst Choral Symphony, Op. 41

Conductor: Frederic Jackson

Soloist: Josephine McKimmie (soprano)

Leader: Kay Lomax

Second Orchestra

10 December

Weber Overture 'Oberon'

Mozart Clarinet Concerto in A, K.622

Beethoven Symphony No. 7 in A, Op. 92

Elgar 'Enigma' Variations, Op. 36

Conductor: Maurice Miles

Soloist: David Palmer (clarinet)

Leader: Jill Thoday

24 March

Schubert Symphony No. 8 in B minor ('Unfinished')

Ireland Concertino Pastorale ('Threnody')

Mozart Bassoon Concerto in B flat, K.191

Wagner Overture 'Rienzi'

Conductors: Maurice Miles

and members of the Conductors' Course: Terence Carter, Franz Busuttill, Doron Sha'ag and Peter Heming

Soloist: Joanna Graham (bassoon)

Leader: Jill Thoday

Chamber Concerts

3 December

Mozart Quintet in G minor, K.516

Andrew Chye and Judith Rodmell (violins) David Banton and Michael Stubbs (violas) Bernard Smith (cello)

Villa-Lobos Poème de l'enfant et de sa mère

Faith Puleston (contralto) Richard Chester (flute) Amelia Freedman (clarinet) John Nisbet (cello)

Colin Block (student) Ten Variations and Finale on a theme from the Fitzwilliam Virginal Book

Richard Chester (flute) Christine Geer (oboe) Christopher Gradwell (clarinet) John Wilbraham (trumpet) Martin Shillito (horn) David Bannister (trombone) Carole Schroder (bassoon)

Conductor: Colin Block

Dvořák Quartet in F, Op. 96

John Stein and Arthur McConnell (violins) Graham Griffiths (viola)

Douglas Cummings (cello)

5 December

David Morgan (student) Oboe Quartet (second movement)

Elizabeth Robinson (oboe) Brenda Willoughby (violin) Jennifer Butler (viola) Heather Harrison (cello)

Stravinsky Septet

Amelia Freedman (clarinet) Joanna Graham (bassoon) Martin Shillito (horn) Patricia Michie (violin) Jennifer Butler (viola) John Nisbet (cello) Martin Jones (piano)

Michael Jacques (student) Divertimento No. 1

David Lawrence and Anthony Winter (clarinets)

Kam Kee Yong (student) String Quartet No. 2 in D minor

Kam Kee Yong and Jennifer Garwell (violins) Elizabeth Earle (viola)

Ross Pople (cello)

Seiber Three Fragments from 'A Portrait of the Artist as a Young Man'

Faith Puleston (narrator) Teresa Gladstone (flute) David Lawrence

(clarinet) Anthony Winter (bass clarinet) Patricia Michie (violin)

Edward Markson (viola) Heather Harrison (cello) Martin Jones (piano)

Anne Collis and Anthony Hymas (percussion), and small choir

Conductor: David Cullen

6 February

Beethoven Piano Trio in B flat, Op. 97 ('Archduke')

Peter Pettinger (piano) Andrew Chye (violin) Bernard Smith (cello)

Vaughan Williams Song Cycle 'On Wenlock Edge'

Michael Clarke (tenor) Christine Croshaw (piano) Brenda Willoughby

(violin) Rosemary Cox (violin) Jennifer Butler (viola) Marjorie

Harmer (cello)

Brahms Clarinet Quintet in B minor, Op. 115

David Lawrence (clarinet) John Graham (violin) Andrew Wickens

(violin) Roger Bigley (viola) David Strange (cello)

20 February

Dvořák Terzetto in C, Op. 74

Avril MacLennan and Marion Turner (violins) Jennifer Weston (viola)

Shostakovich String Quartet No. 5 in B flat, Op. 92
Kay Lomax and Ian Harvey (violins) Stephen Shakeshaft (viola)
Gillian Thomas (cello)

17 March

Brahms Piano Quintet in F minor, Op. 34
Martino Tirimo (piano) Jennifer Garwell and Marion Turner (violins)
John Graham (viola) Christopher Elton (cello)

Sebastian Forbes Four Songs
Faith Puleston (mezzo-contralto) Patricia Michie (violin) Anne
Scrimgeour (piano)

Hindemith Kleine Kammermusik, Op. 24 No. 2
Richard Chester (flute) Robin Miller (oboe) Christopher Gradwell
(clarinet) Terence Johns (horn) Joanna Graham (bassoon)

20 March

Rawsthorne Concerto for ten instruments
Richard Chester (flute) Robin Miller (oboe) David Palmer (clarinet)
Joanna Graham (bassoon) Martin Shillito (horn) Marion Turner and
Joan Knowles (violins) Roger Bigley (viola) Heather Harrison (cello)
Barry Young (bass)
Conductor: David Cullen

Colin Block (student) Elegy for a Murdered Statesman
Marion Turner and Peter Oxer (violins) Stephen Shakeshaft (viola)
Sylvia Mann (cello)

Stockhausen Klavierstück XI
Norbert Grossmann (piano)

David Cullen (student) Trio
Richard Chester (flute) Robin Miller (oboe) Peter Jarvis (clarinet)

Ibert Divertissement
Howard Nelson (flute) David Lawrence (clarinet) Joanna Graham
(bassoon) Martin Shillito (horn) John Wilbraham (trumpet) Alan
Hutt (trombone) Anthony Hymas (piano) Howard Bradshaw and
Leonard Clarke (percussion) Raymond Temple, Arthur McConnell and
Graham Griffiths (violins) David Chappell and Roger Bigley (violas)
Martin Robinson and Heather Harrison (cellos) Terence Johns (bass)
Conductor: Terence Carter

Concerts

26 September

Schumann Sonata in G minor, Op. 22
Martino Tirimo (piano)

Bach Suite No. 2 in G minor, BWV 1008
Beverley Chester (cello)

Poulenc Sonata
Anthony Winter (clarinet) Anthony Hymas (piano)

21 November

Beethoven Sonata in A, Op. 69
Douglas Cummings (cello) Christopher Elton (piano)
Schumann Dichterliebe, Op. 48 (Nos. 1, 2, 3, 4, 6, and 10)
Paul Johnston (bass) Paul Reade (piano)
Rachmaninov Variations on a theme by Corelli, Op. 42
Virginia Black (piano)

9 January

Schoenberg Variations on a Recitative, Op. 40
Christopher Bowers-Broadbent (organ)
Ireland Sonata in E minor
Rodney Smith (piano)
Michael Jacques (student) Sonata
Wendy Jennings and Michael Jacques (piano duet)

5 March

Beethoven Sonata in C minor, Op. 111
Hugh Petter (piano)
Iain Hamilton Variations, Op. 11
Patricia Michie (violin)
Hindemith Sonata
Peter Jarvis (clarinet) Noel Connell (piano)

Evening recitals were given by **Faith Puleston** (5 February), **Janet Eggleden** (12 February), **Martin Jones** (18 February), and **Clarissa Melville** (25 March)

REVIEW WEEK

Review Week in the Michaelmas Term (2–6 December) included concerts by the First Orchestra (Maurice Handford) and the Chamber Orchestra (Harry Blech) and two Chamber Concerts, the second of them arranged by the R.A.M. New Music Club. There were lectures on 'Disarmament—is it a dream?' (The Rt. Hon. Philip Noel-Baker, P.C., M.P.); on 'Twentieth-century Musical Developments' (Alan Bush, B.Mus.—the last of a series of six lectures given during the course of the term); on 'The Telescope and what it reveals' (Colin Ronan, M.Sc., F.R.A.S.); on 'The Wright brothers—pioneers in Aviation' (Charles Gibbs-Smith, of the Victoria and Albert Museum); and on 'Contemporary design in Household Furnishings' (Mrs. Edward Bawden, J.P.). Review Week in the Lent Term (16–20 March) included a concert by the First Orchestra (Maurice Handford) and two Chamber Concerts, the second of them arranged by the R.A.M. New Music Club. There were lectures on 'Orchestral Percussion Instruments' (James Blades, accompanied by Joan Goossens); on 'Shakespeare in Music' (Dudley Glass); on 'Polish Music' (Dr. Czeslaw Halski); and on 'The Interpretation of Song' (Flora Nielsen, Hon. R.A.M., accompanied by Grace Shearer).

NOTES ABOUT MEMBERS AND OTHERS

Myers Foggin, who was unfortunately unable to conduct the Academy Opera in February owing to illness is, as we go to press, taking a well earned holiday in the Bahamas. Before leaving London, however, he conducted a most successful performance of Elgar's *Dream of Gerontius* and cello Concerto (with Florence Hooton) at the Fairfield Hall in Croydon on 18 April. He also conducted Verdi's *Requiem* at Liverpool on 21 November with Iris Bourne and Robert Thomas among the soloists.

Richard Angas won the second award in the Kathleen Ferrier Memorial Trust Scholarships in April.

Sir John Barbirolli was warmly greeted by the New York press when, on 3 March, he conducted the Houston Symphony Orchestra of Texas at their first concert in the American capital. On 2 June, with his King's Lynn Ensemble, he gave the third of a series of four concerts in Westminster Abbey in aid of the Vincent Novello Fund.

John Palmer (and his wife Andrée Wyatt) took part in a concert of his own works at Leighton House, Kensington, on 8 April.

Ernest Read celebrated his eighty-fifth birthday on 22 February by conducting a performance of Handel's *Messiah* at the Royal Festival Hall, with the London Senior Orchestra and his own choir, which was celebrating its twenty-first anniversary. *Messiah* was Mr. Read's choice for his first public performance of a major choral work when he was a student at the R.A.M. in 1900.

On 5 January, at his Dorking home, Eric Grant (who retired from the professorial staff last summer) was presented with a gift from many of his pupils and friends in this country and abroad.

Canon Greville Cooke spoke to the London Appreciation Society at Caxton Hall on 1 February on 'Pepys and Musick'.

Charles Gregory who, in his time, has come to the rescue of the L.P.O. and the Boyd Neel Orchestra, has recently taken over the management of the Royal Philharmonic Orchestra, whose fortunes are happily reviving under the wing of the Rophora Arts Trust.

The Alberni Quartet took over at short notice the South Place Sunday Concert on 2 February with a programme of Haydn, Bartók and Dvořák. They continue to flourish at Harlow New Town where they were appointed resident string quartet last September. Enquiries should be addressed to John White, 183 The Hides, Harlow, Essex.

Roy Jesson gave the first broadcast performance of his *Variations on a Theme by Stravinsky* for piano on 5 December and regularly plays continuo for Yehudi Menuhin's Bath Festival Orchestra. He is now Associate Musical Director of the new St. Clement Danes Concert Society and directed two of their concerts on 10 October and 23 January. He has recently prepared and recorded new realisations of Italian 'Arie Antiche' with Tito Gobbi for E.M.I.

Wigmore Hall recitals have been given by Ross Pratt (5 October); Georgina Smith (20 October); Sybil Barlow (1 November); David Carhart (17 November); John Higham (25 November); Grace Wilkinson (11

December); Cyril Smith and Phyllis Sellick (9 February); Florence Hooton (20 February); Helen Watts (10 March); Penelope Lynex (19 March); and Rohan de Saram (24 March).

Alfred Nieman's Chamber Sonatas for piano, violin and cello received their first performance on 4 December at the Redcliffe Festival, when they were played by the Dumka Trio.

Margaret Bennett is now dividing her musical activities between the concert platform and her appointment to the staff of the Arts Educational Trust at Hyde Park Corner, where her work includes training in piano and voice.

Martín Ronchetti and Martin Jones gave a BBC morning recital on 21 February, when they played pieces for clarinet and piano by Schumann, Debussy and Milhaud.

Manoug Parikian discussed with Joseph Szigeti the performance of Bach's music for unaccompanied violin at a public meeting organised by the British Institute of Recorded Sound on 5 November; his numerous engagements as a soloist have included the first performance of Elizabeth Maconchy's *Serenata Concertante* with the C.B.S.O. under Hugo Rignold at the Royal Festival Hall on 7 March.

Olive Groves, Ethel Barker, Norman Allin and Henry Cummings were among the sixteen soloists in the performance of Vaughan Williams's *Serenade to Music* given by Eric Greene's Pro Canto Singers in the Duke's Hall on 12 October, to mark the choir's tenth anniversary.

Richard Stoker's wind Quintet received its first performance at a Macnaghten Concert on 13 December; at the same concert Michael Nyman's Divertimento for wind trio had its first public concert.

Sydney Humphreys broadcast Mendelssohn's violin Concerto with the BBC Welsh Orchestra under Maurice Handford on 19 October. Mr. Handford was recently appointed Assistant Conductor of the Hallé Orchestra.

Timothy Lawford gave an organ recital (Böhm, Bruhns, Guilmant and Peeters) in Birkenhead School Chapel on 16 October.

Frederick Grinke gave a three-week tour in Canada in January, playing works by Lennox Berkeley, Rubbra, York Bowen and David Stone. He also performed the Elgar concerto in Edmonton (twice in one day!) and in Winnipeg, and the Beethoven concerto in London, Ontario. In July he goes back there to coach the violins of the National Youth Orchestra of Canada.

At the fifteenth Anniversary Concert of Harry Blech's London Mozart Players on 12 February Margaret Neville sang two arias from Mozart's *Zaide*.

Beverley Chester played the second movement of Saint-Saëns's cello Concerto in A minor with Vic Oliver in the BBC's 'Variety Playhouse' on 7 March.

Norbert Grossmann won second prize in the first European Competition for the Interpretation of Modern Music, held in Utrecht in February. In the final test he played works by Webern, Stockhausen and Ton de Leeuw.

Brian Goodwin writes enthusiastically of recent progress in the development of the musical activities at Hilton College in Natal, where, he hopes, a music scholarship—the first in a South African school—may soon be made available.

A piece by Barry Young, entitled '[5 (T—2) + T] [3T—12]' caused quite a sensation when it was given its first public performance in the Royal Festival Hall on 6 January by the London Schools' Symphony Orchestra under Dr. Leslie Russell. The composer says that 'the title is an expression of the two twelve-tone rows used in the piece' (unfortunately there is not space here to give his explanation of it in detail), adding that it is 'not an equation and bears no relation whatsoever to the rhythm or time of the piece.'

Retirements and Resignations from the Professorial Staff

December 1963
Eric Pritchard, F.R.A.M.

July 1964
A. Brian Nash, F.R.A.M.

Appointments to the Professorial Staff

September 1963
James Blades (timpani)
September 1964
Sidney Griller, C.B.E., F.R.A.M. (chamber music classes)
Arthur Jacobs, M.A. (Oxon.) (history of music)
Daphne Spottiswoode (piano)

Distinctions

Hon. R.A.M. Pablo Casals
D. Phil. (Oxon.) Peter Fletcher, M.A. (Oxon.)

Births

Collison: To Roger and Margaret Collison (née Shepherd), a daughter, Katharine, on 30 June 1963. (New address: 15 Lancelyn Gardens, Wilford Hill, West Bridgford, Nottingham.)
Wood: To Robin and Winifred Wood, a daughter, Laura Ellen Scott, on 22 January 1964.

Marriages

Matthews-McDermott: Denis Matthews to Brenda McDermott, 26 August 1963, in London.
Palmer-Hood: David Palmer to Ann Hood, 7 March 1964 in London.
Wyatt-Elderkin: David Elderkin to Doreen Wyatt, 11 May 1963, at Christchurch, Hants. (Address: 15 Treemount Court, Grove Avenue, Epsom, Surrey; Tel. Epsom 1121.)

Deaths

Aubrey Appleton
Harry Bates (H.L.R. Wendover, Bucks.)
Vera Beringer, Hon. R.A.M. (29 January)
David Frangcon-Thomas, A.R.A.M. (10 December)
Norman Franklin, A.R.A.M. (March)
Edith Greenhill, A.R.A.M.
Paul Hindemith, Hon. R.A.M. (29 December)
T. W. Hurst, A.R.C.O. (H.L.R. Bridport, Dorset)
Ifan Williams, F.R.A.M. (H.L.R. Halifax, Nova Scotia)

New Publications

Gerald D'Abreu: *Playing the piano with confidence* (Faber & Faber)
Norman Demuth: *French Opera* (Artemis Press)
Roy Jesson: *A Virgin most pure* (arr. with keyboard accompaniment) (O.U.P.)
Four 'Dialogues' by William and Henry Lawes (realisations for two violins and keyboard) (Pennsylvania State University)

R.A.M. CLUB REPORT

Social Meetings

The privileges enjoyed by the Club still continue and artists of world renown give freely and graciously of their services. A special word of thanks should be paid to Mrs. Emmie Tillett for her interest in the Club and for all the work she so willingly undertakes in obtaining the services of the artists for the meetings.

This year the programmes at the October and March meetings were undertaken by artists closely associated with the Academy, Jennifer Vyvyan, Rohan de Saram and George Malcolm, to all of whom we extend our grateful thanks. On 17 October Jennifer Vyvyan gave an outstanding and deeply sensitive performance of Britten's *Les Illuminations*, most magnificently supported by Viola Tunnard, whose accompaniment on the piano had all the orchestral feeling and colour which this work demands. Rohan de Saram played Bach's Suite No. 1 in G with style and understanding and later in the programme, together with Ralph Leavis, performed the Sonata No. 1, Op. 11 No. 3 by Hindemith, with great success.

A unique feature of the recital given by George Malcolm at the meeting on 5 March, was the note of intimacy he brought to bear in the presentation of his programme, treating his audience to an insight of his deep knowledge of the history of the Academy in a most delightful manner. Following this introduction he gave a most beautiful performance of a selection of Mendelssohn's *Songs without words*. One comment from a colleague epitomises the feeling of all present: 'Rarely can the Mendelssohn have been played in the Academy, and never will they be heard performed with more beauty and artistry'. In the second part of his programme Mr. Malcolm moved to the harpsichord and enchanted us with pieces by Byrd, Couperin and Scarlatti. We parted company on a note of humour when he informed us that he was now known as 'the man who plays Mendelssohn's *Songs without words* and the harpsichord'!

HENRY CUMMINGS
President

The Students' Branch

Student members of the R.A.M. Club were invited to attend a meeting in the Duke's Hall at 7.30 p.m. on 27 February for the purpose of clarifying the aims and activities of the Club (and of the Students' Branch in particular). The Chair was taken by Mr. Henry Cummings who was assisted by Dr. Douglas Hopkins and Mr. Guy Jonson. Seven students attended the meeting.

In view of the poor attendance the Chairman felt that a formal discussion was out of the question. However, he outlined various comments and suggestions that he had received from student members. Among the points raised were the possibility of organising such activities within the Club as a Dramatic Society, an Art Society, a Film Society and a Jazz Group; the question whether R.A.M. students could be admitted to the University of London Union (membership is at the moment restricted to students taking London B.Mus. Course); the possibility of joint activities with other London student organisations (e.g. at the R.C.A. and R.A.D.A.); the question of improving the amenities of the students' Club Room, of holding a club dance every term, having the use of a tennis court in Regent's Park and of boats on the lake there.

The Chairman's answer to most of these suggestions was that their realisation depended entirely on the interest of the students themselves. If they could elect a committee who could then formulate specific requests he would guarantee that, whenever possible, positive action would be taken; but it was essential that such proposals should be advanced by a properly organised and representative student committee. He suggested it was now up to the few students who had taken the trouble to attend this meeting to enlist the support of other students in the Academy and to form such a committee. The Senior Branch of the Club had expressed its readiness to assist in whatever way it could; and three of its members had taken the trouble to be present; it was now up to the students to indicate when they themselves were sufficiently organised to let the Senior Branch know exactly what they would like done.

Other points discussed were the question whether the rule (instituted in September 1961) whereby all Academy students were compelled to belong to the Club, might perhaps have had an adverse rather than a beneficial effect, and the poor way in which the Annual New Students' Party was run; in the latter connection it was felt strongly that much more could be done to secure the interest of new students if the purpose of the Club and its various privileges could be explained to them at an early stage.

R.A.M. Magazine

The R.A.M. Magazine is published twice a year (in October and June) and is sent free to all members on the roll of the R.A.M. Club. Members are invited to forward to the Editor news of their activities which may be of interest to readers, and the Editor will be glad to hear from any members who would like to contribute longer articles, either on musical or on general subjects. All correspondence should be addressed to: The Editor, R.A.M. Magazine, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.1.

